

FALL NUMBER

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The New Amberola
GRAPHIC

FALL, 1979
Issue no. 30

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IMPORTANT NEWS FOR ALL READERS! SEE PAGE 3!

Fall, 1979

THE NEW AMBEROLA GRAPHIC

Issue no. 30

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Classified, .02 per word

*Any advertisement may be run in four consecutive issues for the same rate as three. Subscribers and advertisers should note that the GRAPHIC is scheduled to appear during February, May, August and November. Advertisements should reach us by the first of the month of publication.

Display Ads

Display boxes measure $3\frac{1}{2}$ " wide by 5" long before reduction. We will type your ad, or you may prepare it yourself. Simple illustrations may also be included. Be sure all ad copy to be reproduced is in black ink, sharp and clear. Border must not exceed $3\frac{1}{2} \times 5$ for single boxes. Two or more boxes, vertically or horizontally (i.e., $3\frac{1}{2} \times 10$ or 7×5), multiplied by the one box rate.

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Back Issues: 1-4 (approx. 30 pages, available only as single issue) 60¢
5 through 15, ea. 25¢
16 through 25, ea. 30¢
26 through 29, ea. 35¢

Total for complete run, 1 through 29, is \$7.75. All prices include postage.

Next issue of the GRAPHIC will go out shortly after the first of the year. After that, we hope to get back on schedule!

THE NEW AMBEROLA GRAPHIC

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SUBSCRIPTION ADJUSTMENTS

All subscriptions are being adjusted to the new subscription rate, \$4.00, or the equivalent of 50¢ per issue. To determine when your subscription will now expire, look at the data on your mailing label. The number tells you your old expiration number, and an "f" indicates it was first class. Find this number in the first column below and read across, either "regular" or "first class" to find your new expiration number. Remember, though, that we'll include a renewal reminder with the last issue.

label no.	regular	first class
30	30	30
31	30	31
32	31	32
33	31	32
34	33	33
35	33	34
36	34	35
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In adjusting subscriptions we took into consideration that subscribers with number 33 or lower had subscribed under the old rate of \$2.25/3.05; thereafter, the rate was \$2.75/3.40.

If your label has a number within a circle, ignore this chart -- that's your new number.

If your label has no number, it means your current subscription is unaffected.

The New Amberola Phonograph Company
37 CALEDONIA STREET
ST. JOHNSBURY, VERMONT 05819

October 19, 1979

Dear Subscribers:

Please read this immediately, as some important changes have been made with the GRAPHIC!

First of all, the GRAPHIC has not been published for the past few years on a sound financial basis. Subscription and advertising revenue has not been sufficient to offset postage and printing costs. With every increase in postage, paper, stencils, ink, mailing labels, staples, offset printing and gas, each issue became more of a financial burden. It's simply been necessary to "rob Peter to pay Paul" in order to keep the GRAPHIC coming. Clearly this situation would eventually lead to the same fate as so many other publications in our field: abandonment.

Postage costs can be dramatically reduced by using the second class rate. Second class is reserved for magazines, newspapers, etc., and receives much quicker delivery than third class. That's right - it's quicker and cheaper! You may wonder why we didn't think of using this class earlier. We did, but there's a catch. For some obscure reason, publications using second class cannot be printed by mimeograph - and that's what we were using for most of the pages in the GRAPHIC.

The obvious, then, is to go to offset printing entirely. This immediately raises another problem: increased printing cost! Going to offset will more than double the cost of printing each issue. This will be offset greatly by the decrease in postage, but not entirely. However, many of you wrote saying the offset issue (#28 except for the ads) was a vast improvement and would be worth an increase in price if necessary. So here's what we've decided to do...

1. The GRAPHIC will be printed entirely by offset. Each issue will contain fewer pages, but don't panic! With offset the print can be reduced in size, allowing many more words per page. This issue contains as many words (if not more) than a 22-page issue printed by mimeo. And we believe it's easier to read than with mimeo.

2. Subscription price increases to \$4.00 per eight issues. Except for a slight increase (50¢) to cover recent postage increases, this is the first increase in over three and a half years.

3. First class postage will be eliminated. Because second class is so much quicker than third, the difference in delivery should be negligible. It will also eliminate a lot of time-consuming bookkeeping. This issue is being mailed to all readers as "second class pending," which means our application for a second class permit is being processed.

4. Effective immediately, everyone's current subscription will be adjusted to the new rate. Those who paid extra for first class postage will have theirs adjusted accordingly. See page 2 for details regarding your adjustment.

5. Advertising rates must also increase. For the first time in the GRAPHIC's history, classified rates will increase (by 1¢, or a whopping 100%). Those advertisements already paid for will not be adjusted in price or expiration date. However, quarter and half page ads will be reduced in size. See page 2 for all details regarding new advertisement specifications.

We regret the necessity of having to take some of these measures, but feel it is in the best interest of GRAPHIC readers to do so. I am confident that we will have your understanding and support as we have in the past, and that the future of the GRAPHIC is brighter because of this.

Sincerely,
Martin F. Bryan
Martin F. Bryan
Editor

Neglected Edison Diamond Disc Artists

III. Jacques Urlus

by Robert B. Stone

First of all, let us settle the nationality of the artist under discussion, tenor Jacques Urlus. So often referred to as a Dutch singer, he was actually born in Hergenrath, Belgium, in 1867. He studied at the Amsterdam Conservatory, and sang his first public recital at Utrecht in 1887. He prepared for an operatic career under the tutelage of Cornelis Van Zenten in Amsterdam; in 1894 he was engaged by the local opera house and sang there until 1900, when a more tempting offer from the Leipzig Opera resulted in a fifteen years' engagement there. Eventually his fame spread to Covent Garden where in 1910 his London debut earned him the acclamation of P G Hurst as "an outstanding Tristan."

Urlus made the first of several appearances at Bayreuth in 1911, and early in 1912 sang briefly with the Boston Opera Company (still on loan from Leipzig), visiting Boston during three seasons, 1911 to 1914.

In her history of the Boston Opera Company, Quaintance Eaton, in commenting on Urlus' Boston debut as Tristan, manages incidentally to confuse the question of his national origin by describing him as "a German tenor of truly heroic pretensions, a Dutchman who looked the part, sang with cantabile was well as strength and, as Hale (i.e., Philip Hale of the Boston Herald) delightfully commented, did not mistake palsy for passion. He dominated the stage from the moment of Tristan's entrance. His simple yet imposing bearing....above all, the voice that kept its singing tone through the hero's strenuous utterings of joy or agony set him above any German tenor Hale had heard in Tristan."

This pronounced success led to an engagement with the Metropolitan in 1912, for as much of the season as could be spared from his Leipzig and Boston schedules, although his Metropolitan debut was an unhappy experience. As Irving Kolodin tells it in his book The Metropolitan Opera, "When Jacques Urlus...became voiceless after the first act of Tristan...Toscanini shepherded him safely through the evening with no permanent effect on his vocal organs. Urlus made a welcome place for himself at the Metropolitan thereafter."

Even though his name already appeared on the rosters of three major opera companies, Urlus found time to visit Covent Garden again in 1914, enjoying a success which was repeated in 1919 and 1924. In 1915 he decided to limit his field of action by severing relations with the Leipzig Opera after fifteen years' service. That year, while touring with the Metropolitan, he was cited by Quaintance Eaton in Opera Caravan as "the Wagnerian tenor of the moment, 'untrammeled by the leading-strings of the prompter's box' (Philadelphia Ledger)."

Urlus remained with the Metropolitan until 1917, when America entered the war; whereupon German opera—the greater part of Urlus' repertoire—was shelved for the duration. He appeared in this country for the last time with the visiting German Opera Company of 1923, his voice still unimpaired at the age of fifty-six. After the summer season at Covent Garden in 1924, he confined his appearances to leading opera houses on the Continent, dying at Noordwijk, Holland, in 1935, aged sixty-eight.

As recently as 1968, when Urlus was included in a long-playing release, C L Osbourne wrote in Records in Review: "a quite remarkable voice; Urlus ventured often and successfully into French and Italian roles, and even into Mozart and Bach. He sang these varied roles right into his sixties, and often under burden of a crushing schedule...testament enough to the basic rightness of his technique."

Although a prolific recorder, making cylinders for Pathé in 1903 (25 in all), a half dozen discs for G & T in 1907, and additional discs for Pathé and HMV in 1910, he really came into his own as a recording artist in his Edison Diamond Discs, dating from 1913, 1917 and 1921-22. Girard and Barnes can furnish the complete list; I shall confine myself to a few outstanding items which cannot be too warmly recommended to collectors, both for quality and versatility:

1913: The Siciliana from Cavalleria Rusticana (82016); a doubling of Lohengrin's "Mein lieber Schwan" with the "Ständchen" of Richard Strauss; the Preislied from Die Meistersinger (83011); Meyer-Helmund's "Zauberlied," coupled happily with Marie Delna's "O Mon Fernand" from La Favorita (83019); "Durch die Wälder" from Der Freischütz (83028); "Gott! Welch' Dunkel hier" from Fidelio (83530) and the Forge Song from Siegfried (83040).

1917: A doubling of "Wie hold ist doch" from The Magic Flute with "Willst jenes Tag's" from The Flying Dutchman (57017).

1921: Schubert's "Die Allmacht" doubles with Strauss' "Traum durch die Dämmerung" (82252) and another twofold prize: "Rachel, quand du Seigneur" from La Juive with "Dies Bildnis" from The Magic Flute (82260).

Roles sung by Urlus for the Boston Opera:

1911-12 Tristan
1912-13 Tristan
1913-14 Walther, Tristan

Roles sung by Urlus for the Metropolitan:

1912-13 Tristan, Siegfried (1,2), Siegmund, Tannhäuser, Lohengrin, Walther
1913-14 Tamino, Lohengrin, Siegfried (1), Tannhäuser, Tristan, Siegmund
1914-15 Lohengrin, Tamino, Tristan, Siegmund, Tannhäuser, Siegfried (1), Florestan
1915-16 Siegfried (1,2), Lohengrin, Tristan, Tamino, Siegmund, Parsifal
1916-17 Tristan, Tamino, Lohengrin, Parsifal, Siegfried (1,2), Siegmund, Walther

* * * *

Your comments should be addressed to: Robert B. Stone, 33 Beech Street, Newmarket, NH 03857.

A Momentous Musical Meeting

Thomas A. Edison and Lt. Comm. John Philip Sousa Meet for the First Time and Talk upon Music

*America's Most Famous Inventor and America's Most Famous Musician
Give Highly Interesting Opinions Upon Important Musical Matters*

*The Honor of Presenting this Extremely Interesting Conversation Has Been Reserved for the Fortieth Anniversary
Issue of THE ETUDE Music Magazine*

EARLY in May of this year two men of strong individuality and epoch-making achievements, both well-known to each other, both keenly interested in the other's work, shook hands for the first time and discussed the subject in which they were mutually concerned. Lt. Commander John Philip Sousa, U. S. N. R. F., born in Washington in 1854, and Thomas Alva Edison, born at Milan, Ohio, in 1847, are two personages whose names are known throughout the world as are few other Americans. Both of them are intensely American in their ideals and thought. Both are exceedingly simple in their manners; and both are vigorous in their attitude toward life.

The great inventor, whose discoveries have virtually revolutionized so many phases of life, can be appreciated only when one contemplates what the world would be without the incandescent electric light, the trolley car, the kinetoscope, the phonograph or any one of his thousand inventions for the benefit of man. No man in any age has done as much in a lifetime to contribute to the advancement of civilization. He is called the man with the fifteen billion dollar brain, because that amount of money is now probably invested in his inventions. The phonograph alone put music upon an entirely different basis. Its influence upon the development of the art makes Edison the greatest living factor of our time in the advance of music.

The Concert Hall and the Laboratory

Comparatively few people ever have seen Mr. Edison; while millions have seen and heard the March King on his numerous trips to all parts of the world. Commander Sousa's magnetism, genius, lovable personality and remarkable versatility in music and literature—to say nothing of producing compositions which have been adopted and played by the entire world—are known to all. Few living people have been seen by so many individuals, the world over, as the famous conductor. Because Mr. Edison's life, on the other hand, has been spent for the most part in the laboratory, we may be pardoned for attempting a verbiograph of the great inventor, revealing, perhaps, something which may not be caught by the camera.

On meeting him one is first astonished by the extreme buoyancy of his step and his bearing. Many men with one-quarter of his years might be proud to imitate his youthful approach. His large head and twinkling eyes give the immediate impression of intense vitality. His smile and his candor—a kind of beautiful frankness—relieve one at once of the awe that his great name conjures up in the mind of the average man. His vocabulary is unusual in extent, as might be expected, but he inclines to the simplest words in his structure of sentences. His knowledge of the multifarious details of his large range of business enterprises is uncanny. Shrewd and alert in his judgment of practical matters, his ease and sincerity are such that it is hard to realize that one is not talking to some highly respected member of his own family. His deafness is a slight obstruction to intercourse, but his mind is so incessantly active that he makes no concern about what others might consider an affliction. On the other hand his hearing for music is miraculously acute. He hears music with a definiteness far beyond one with a normal aural sense and is continually able to point out to musicians discrepancies in vibrations.

Mr. Edison and Mr. Sousa greeted each other like old friends and soon swung into a most interesting conversation upon music. At times they disagreed rather emphatically, but for the most part their opinions were alike.

Making Musical Interpretation Immortal

Lt. Sousa laughingly commented upon the fact that the invention of the phonograph and the later development of the talking machine had carried his music where even his much traveled band could never reach. "You have made the art of the musician immortal, Mr. Edison, by preserving the interpretations of the great performers. What the printing press did for the composer, you have done for the instrumentalist, the singer and the conductor. Your invention, which has been developed along many different lines, has enabled the public to buy musical interpretations as it may buy reproductions of great paintings, except that with the sound reproducing

machine the very individuality of the artist is retained in a way that seems to be very near to a resurrection of his art every time a record is played. The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

"But," insisted Mr. Edison, "the public taken as a whole is very elementary, very primitive in its tastes. You see I am in a somewhat enviable position. I am different from you, Commander Sousa. You know music in one way and I know it in another. I know nothing about musical notation and have never tried to learn. I am glad that I don't know. I try to form my own opinions. If I knew music by the same mental processes in which you know it, I would be afraid of getting into a kind of a rut. Ruts—they are the things we have to avoid, if we want to do original thinking. As I said, the public is very primitive in its tastes. My object is to reach the greater number with the most wholesome kind of an appeal. The world is an immense area. A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy, there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own, some simple heartfelt melody, sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough. There is no closed corporation in music, no group controlling musical taste. The public wants what it wants; and it does not hesitate to let its wants be known. Why should it be forced to have complicated music when it cries to have simple music?"

Melody the Basis of Human Appeal

"Melody is unquestionably the basis of all popular musical appeal," remarked Commander Sousa. "We live in a day when some composers seem to be ashamed of melody. If they write a sequence of interesting tunes, they seem to want to hide their heads and apologize for being human and uncomplicated. Beethoven certainly took no such pose. With him, it was melody first, as his sketch books testify; but he developed his melodies in heavenly manner."

"Quite right," remarked Mr. Edison. "I have accomplished one thing that few musicians have done. I have secured a vast number of melodies and have listened to thousands of them in quest for material. You would hardly believe the number that I have heard and analyzed. Commander Sousa, very few real tunes are ever created. Most of the tunes are copies of something else. In going over thousands of humorous songs, for instance, in search of worthy stuff, I found that for the most part they were written largely to only nine tunes."

"That is better than Mark Twain gave the Drama," interrupted Commander Sousa. "Mark Twain used to insist that there were only six original plots."

"Why should there be such a scarcity of real tunes?" continued Mr. Edison. "My son is a mathematician, and I recollect that he attempted to estimate the number of possible changes from which tunes could be made. It I remember rightly, he found out that there were something like 400,000,000 possible changes."

"The number is infinite," Commander Sousa agreed.

Composers Don't Realize Opportunities

"Then why under the heavens," asked Mr. Edison, "don't we have more original material? The composers, themselves, don't know what opportunities they have. Why I used to reverse some tunes that we had upon the records and the results were surprising. We played them backwards and some of the reversed tunes were far more interesting and charming than the originals."

"Possibly they went through a process of reformation for the sins of plagiarism," commented Commander Sousa.

"People are continually looking for boundaries, limitations; they actually clamor for ruts," Mr. Edison went on. "Think of it! When the moving pictures were first put upon the market, thousands predicted that we would run out of subjects in no time, and that the public would soon tire of the pictures. There are thousands who keep on saying that now, with about as much sense. They seem not to be able to see beyond the boundaries they erect for themselves. The world and human nature know no boundaries. The Drama has gone steadily since the first plays of Savages, and will continue to go on. So will moving pictures. So will music. Only, why under the sun, don't the composers give us more original tunes?"

"The melodies that the public usually likes best are those in which it can join," commented Commander Sousa. "Because of this, American music, which is less complex, has gained a strong hold upon the public imagination here and abroad. Everyone likes music; but many are kept away from the study of the art because of artificial complexities invented by the pedants. More melody and less pedantry, would be a good motto for most American composers."

The Human Sense of Hearing

"Yes, the love for music seems to be inborn," assented Mr. Edison. "I cannot understand the man who does not like music. It is reported that a famous New York millionaire paid a noted violinist \$500 to move to a distance on an ocean liner, because the financier did not like music and did not want to hear him playing in a nearby cabin. Such an instance seems abnormal to me, and I cannot comprehend it."

"It is a good thing that the world is not made of people with such musical inclinations," laughed Commander Sousa. "If it were, I would soon have to go out of business."

"Well," reflected the great inventor, "the human sense of hearing is a most wonderful thing and differs immensely in different individuals. I remember the case



Sousa and Edison at Their First Meeting

of a pianist who was engaged to play for me. He was a man possessed of the so-called normal hearing. During the course of one composition he struck a note that was very defective in harmonics. I called his attention to it, but he did not hear the defective quality and it was not until I was able to prove the weakness of the note by means of scientific apparatus that he would admit that he had not heard properly. Musicians hear so much music that they hear superficially. As age approaches, the human ear inclines toward lower tones, tones with longer vibrations. In the ear there is a cluster of little rod-like bristles called the "rods of Corti." These get gummed up and lose in vitality; so that it is only in youth that very high music is enjoyed. Take the violin, for instance; I enjoy the violin immensely, but I cannot enjoy the E string. It grates upon my ears terribly; and I know that there are thousands like me."

"No doubt," smiled the conductor. "Perhaps you have heard, Mr. Edison, of the famous story of Mehul, the French composer who lived in Paris until the early part of the last century. He wrote an opera in which there were no violins. Their place was taken by the violas. Gretry, one of Mehul's contemporaries, attended the performance. In the middle of the opera the absence of the violins got on his nerves and he left the opera house shouting, 'Good Lord, I would give 10,000 francs for an E string.'"

"That is just what I mean," nodded Mr. Edison. "Ears are different. On the whole, however, the very high vibrations are less appealing than the lower ones. The diaphragm of the ear is touched by a little bone which is adjusted by means of a little muscle, about a quarter of an inch in length, which accommodates itself to the vibrations as they are received. It is known as the tensor tympani. Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which gave 32,000 vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing."

Compromises in Pitch

"The human ear has to be satisfied with compromises in pitch," added the composer. "We speak of our instruments being in tune. What we mean is that they are as nearly in tune as the human ear and the conditions of temperature and so forth will permit."

"Precisely," joined in Mr. Edison, "and more than this, many of the instrumentalists persistently play out of tune and do not notice it. This is particularly the case with the violinist, who rarely plays accurately in tune. He thinks he does, but he doesn't. What he really does is to make a stab for a note, hit it, perhaps within fifteen or twenty vibrations, and then make a lightning-like correction with such deftness that the auditor is usually not aware of it. Of course, he occasionally may strike the note right in the center but it is usually an accident if he does. I am not speaking of amateurs, now, but of professional violinists."

"I know just what you mean, Mr. Edison, because I was a professional violinist myself for years before I became seriously interested in the possibilities of the brass band. In mass effects, however, where a great many instruments of the same kind are collected, the proportion of those that do strike the notes approximately accurate is so large that the discrepancies are cancelled and a body of players is likely to sound more in tune than solo performers. Strictly analyzed, however, no band or orchestra is ever in perfect tune. No one knows this better than the man who has stood before a concert band for over thirty years."

Piano Only Rarely in Tune

"I am glad to hear you say that, Commander," remarked Mr. Edison. "So few musicians realize it, though they of all people ought to know it. Moreover, no violinist can play octaves in absolute tune. It is humanly impossible, because the ear cannot accommodate itself to correcting two different pitches at the same time. The piano is for the most part only approximately in tune. I don't mean from the standpoint of the tempered scale, but steel wire is steel wire, and immediately after the piano is tuned, it commences to get out of tune. Temperature alone will do this. There is a vast difference in pianos. The best pianos of the best makes stay in tune much the longer. With them the timbre holds much longer."

"Singers sometimes sing wonderfully in tune," interrupted Mr. Sousa. "I have known some who seemed to find it impossible to get off the key."

"Ah! Singers are a different matter entirely," asserted Mr. Edison. "That is, singers who sing as they should and do not pattern after others. The worst

offense in singing is the tremolo. It is horrible. Why in the world do singers do it? The public does not want them. They ruin records. The public demands first of all a good, clean voice, that is, a voice without frills, with lovely quality, and capable of singing the chromatic scale with perfect intonation. A number of years ago I had representatives collect test records of singers in Europe. I did not want the compositions; I wanted the voices. Consequently, the records that were forwarded to me were records of scales. Only one singer of all that were sent to me had what I would term a perfect voice. This man lived in Italy. I cabled to have him come to America. Three days later he was dead and buried. The public wants, more than anything else, fine tone and fine diction. What good is a song if one cannot understand the words?"

A Human Message

"The real artist has a human message," Mr. Sousa joined in, "a message that will move his hearers and must first of all be understood. This is appreciated very quickly by the audience, and the response to a well-delivered, understandable number is always immediate."

"That is just what I mean," agreed Mr. Edison. "It is human to want the musical outline first. This, however, is often lost in extremes of dynamics which the artist affects. Pianists pound until the instrument loses its character and becomes a roaring mass of conflicting vibrations which have no musical effect upon the auditor—merely a confusion of sounds. I have a keen sympathy for the elementally-minded man who longs for something he can comprehend. We all have our likes and dislikes. Somehow I have never cared for Chopin and Mozart; whereas I am devoted to Wagner. *The Ride of The Valkyries* is a source of constant wonder and delight to me."

The Public Loves Wagner

"I can understand your love for Wagner," said the famous conductor. "The public loves Wagner and demands his works constantly. He is a most melodious composer. I can understand your attitude toward Chopin whose appeal is largely pianistic. With the exception of a few of his works, they are not effective away from the keyboard; but I cannot agree with you about Mozart, whose compositions give me keen delight. Furthermore, they are beautifully simple."

"Well, I cannot explain it; but I have never cared for Mozart," calmly reflected the great inventive genius.

"Do you believe that the ear is more important than the eye in education?" asked Commander Sousa.

"No," replied Mr. Edison. "The eye is more important. Light travels quicker than sound, and the eye absorbs ideas instantly. It is my firm conviction that a large part of education in coming generations will be not by books but by moving pictures. I have tried this out in experiments with children; and the results have been astonishing. Children don't need many books; when they are shown how to do things. They can learn more by certain kinds of moving pictures in five minutes than they can by the usual kinds of books in five hours."

The great inventor grew contemplative as though looking far into the future. "The combination of music and motion pictures is tremendous, epoch-making. Its expansion, through the introduction of fine symphony orchestras in the great motion picture houses, is but the natural development of the age. The effect of such a combination is nothing short of tremendous. It is one of the most powerful influences for good in our commonwealth. Let us hope and pray that it may always be in the hands of people who will realize their responsibilities to mankind and to posterity."

Important to Remember

By Katherine K. Brown

Most of the power in playing is derived from the big bunches of muscles lying in the upper arm, shoulder and back. Even the softest tones are controlled by them; that is, by the upper arm and shoulder muscles. All that the forearm probably does is to fix and relax the finger tension. Otherwise the forearm is always the servant of the upper arm. The wrist is generally relaxed. The hand and finger combined carry the arm-weight, which means, whatever weight you lever against the key before relaxing. The upper arm always takes up, or catches, the weight instantly when it is to cease. Every finger tension must be followed immediately by Relaxation, the Normal Condition.

Music and Organized Labor

Know in an instant whether or not a record is in your collection! Order and use the RECORD COLLECTOR'S POCKET INDEX. Sent postpaid for \$3.00 from New Amherst, or stop in at one of these dealers:

Musical Memories
1229 Ridgecrest Road
Orlando, Florida 32806

Downstairs Records
55 West 42nd Street
New York, N.Y. 10036

The Wax Museum
1505 Elizabeth Ave.
Charlotte, NC 28204

Grammy's Attic
P. O. Box 181
Bluffton, S.C. 29910

Record Collector's Pocket Index

Carson Robison Discography

part 2: Victor

Compiled by Robert D. Morrill

<u>Carson Robison</u>		
Assisting Other Musicians, cont.		
(All Victor)		
<u>The Dizzy Trio</u> - Borrah Minevitch, Carson Robison and Roy Smeck		
/ /24	Hayseed Rag	
<u>Charles Dornberger and His Orchestra</u> - vocal and whistling by Robison		
30107 (N) 5/15/24	I'm On My Way Back Home	19354
<u>Wendell Hall</u> - see next section.		
<u>Billy Hays and Orchestra</u>		
50885 (C) 5/16/29	Sittin' and Whittlin'	V-40087
51015 (C) 5/8/29	Sweet Virginia Rose	V-40056
51018 (C) 5/8/29	All By Yourself in the Moonlight	V-40055
mx. 50885	- Frank Luther and Peter Moore, vocals, with Carson Robison on guitar and Roy Smeck on jaw-harp	
mx. 51015	- Andrew T. Stanton, vocal; Robison, whistling	
mx. 51018	- Frank Luther, vocal; Carson Robison, whistling	
<u>McCravy Brothers</u> - vocal		
46395 (N)*12/17/28	Dip Me in the Golden Sea	V-40026
46396 (N)*12/17/28	Ring Them Heavenly Bells	V-40026
55610 (N)+7/15/29	The Dollar and the Devil	V-40312
55611 (N)+7/15/29	Keep in the Middle of the Road	V-40312
55612 (N)+7/15/29	What Are They Doing in Heaven?	V-40120
* - Carson Robison, harmonica and banjo		
+ - Carson Robison, harmonica and guitar; acc. by Leonard Joy		
<u>Johnny Marvin</u> - vocal, Robison on guitar and whistling; acc. by Nat Shilkret		
48589 (N) 1/18/29	Sweetheart of All My Dreams	21851
49029 (N) 1/18/29	All By Yourself in the Moonlight	
<u>Jim Miller and Charlie Farrell</u> - vocal, acc. by own guitar and mandola; Frank Garisto, flute; Nat Shilkret, organ; Carson Robison, whistling		
36881 (N) 10/28/26	Hello! Bluebird	20291
<u>Peterson's Orchestra</u> - Benny Posner, violin; Robison on guitar; Joe Green, drums		
38317 (N) 4/1/27	Submarine Waltz	20677
38319 (N) 4/1/27	From 'Frisco to Cape Cod	20677
<u>Pietro and His Blue Horse Tavern Orchestra</u> - dir. by Leonard Joy; Frank Luther, vocal; Robison, guitar and whistling; Pietro Deiro, piano-accordion; Andy Sannella, steel guitar; Dick Cherwin, string bass		
57133 (N) 11/4/29	Hawaiian Love Bird	22216
<u>The Revelers</u> - vocal quartet; Robison, guitar & whistling		
33072 (C) 7/20/25	Just a Bundle of Sunshine	19731
33076 (C) 7/20/25	Every Sunday Afternoon	19731
<u>Jilson Setters (As J. W. Day)</u> - violin solos; Robison, guitar		
42483 (N) 2/27/28	Forked Deer	21407
42484 (N) 2/27/28	Marthis Campbell	21353
42485 (N) 2/27/28	The Wild Wagoner	21353
42486 (N) 2/27/28	Billy in the Lowlands	21407
42487 (N) 2/27/28	The Wild Horse on Stoney Point	V-40025
42488 (N) 2/27/28	Black-Eyed Susie	V-40127
42489 (N) 2/27/28	Grand Hornpipe	V-40127
42490 (N) 2/27/28	Little Boy Working on the Road	V-40025
42491 (N) 2/27/28	'Way Up On Clinch Mountain	21635
42492 (N) 2/27/28	The Arkansaw Traveler	21635
<u>Nat Shilkret and the Victor Orchestra</u>		
37197 (N) 12/30/26	Still Waters	20453
45133 (N) 5/10/28	Till We Meet Again	HMV B5686, 21606
64363 (N) 11/20/30	The Wedding of the Birds	HMV B5958, 22581
mx. 37197	- Helen Clark, vocal; Carson Robison, whistling	
mx. 45133	- Franklyn Baur, vocal; Jack Shilkret, piano; Carson Robison, whistling	
mx. 64363	- Andy Sannella, alto saxophone; Frank Banta & Jack Shilkret, piano; Robison & Nat Shilkret, whistling; Robison, guitar	
<u>Roy Smeck</u> - octochorda solo; Carson Robison, guitar		
35306 (N) 3/28/28	Twilight Echoes	21277
<u>Jack Smith</u> - vocal, acc. by own piano; Robison, whistling		
33848 (N) 11/24/25	Some Other Bird Whistled a Tune	19914
<u>Aileen Stanley</u> - vocal; Carson Robison, whistling		
30857 (N) 10/29/24	Back Where the Daffodils Grow	19502
<u>Victor Salon Orchestra</u> - Robison on guitar and whistling		
32726 (C) 6/12/25	Yearning	19702
<u>Rudy Wiedoeft</u> - Saxophone; Carson Robison, guitar		
41138 (N) 12/2/27	*La Golondrina	21598
41139 (N) 12/2/27	Rubenola	21598
*	- Arnold Brilhart, saxophone	
<u>Carson Robison's Association</u>		
with <u>Wendell Hall</u>		
29954 (N) 5/1/24	Song Birds in Georgia	19338
29955 (N) 5/1/24	Whistling the Blues Away	19338
29963 (N) 6/10/24	Swanee River Dreams	19479
29964 (N) 5/5/24	Old Plantation Melody	19392
30178 (N) 6/11/24	Lonely Lane	19479
30179 (N) 6/11/24	Pickaninny Lullaby	19392
31077 (C) 6/24/25	Little Lindy Lou	19744
31078 (C) 8/7/25	We're Gonna Have Weather	19890
31092 (N) 11/7/24	I Couldn't Get to It In Time	19565
31093 (N) 11/7/24	Don't Say "Aloha"	19653
All are vocals by Hall, accompanied by own ukulele; Robison sings with Hall on mx. 29954; Robison plays guitar on all except mx. 30179.		
mx. 29955, 30178, 30179	- Carson Robison, whistling	
mx. 29963, 30178, 30179, 31077	- Lou Raderman, violin	
mx. 30178, 30179	- Nat Shilkret, piano	
mx. 31093	- Leroy Shields, Piano	
<u>Pseudonyms</u>		
<u>Turney Brothers</u> (Frank Luther and Carson Robison)		
49211 (N) 11/28/28	Revive Us Again	V-40027
49212 (N) 11/28/28	At the Cross	V-40027
<u>The Southerners</u> (Frank Luther and Carson Robison)		
63340 (N) 8/14/30	Shine On Harvest Moon	22517
63341 (N) 8/14/30	Memories	22517
---oo0o---		
to be continued		
comments to: R. D. Morrill 603 - 70 Mornelle Court West Hill, Ontario M1E 4S8 Canada		

An Evening to Remember

by M.F. Bryan

This year's program at the Edison National Historic Site almost wasn't! Lynn Wightman who has been in charge in recent years was ill; the Site is overloaded with work due to the electric light centennial; Leah Burt of the Site has had many more time consuming assignments placed on her. But one Edison enthusiast wasn't about to take "NC" for an answer. Professor Milford Fargo of the Eastman School of Music began telephoning and writing letters. Thanks to his untiring efforts a date was set (Friday, September 14) and notices were sent out. A program was organized, but was still in preparation that afternoon. What sounds like a last minute makeshift effort to appease a handful of collectors turned out to be a very exciting and memorable evening!

The program opened with the 1927 John Baltzell Diamond Disc "Electric Light Schottische" - an appropriate selection in this centennial year of Edison's incandescent lamp.

The second featured recording was an obscure 1911 cylinder by an obscure Edison artist: "Will the Roses Bloom in Heaven" sung by Ethel Hepburn. Milford noted that although the record was made in both 2 and 4-minute versions, Miss Hepburn had no other releases to her name. A letter from one of Ethel Hepburn's daughters revealed her mother had been a person with a fascinating and varied career. Milford then surprised us all by introducing another daughter, Estelle Farrington, from the audience. Mrs. Farrington agreed with her sister's profile of her mother and added that the family knew little of her short recording career.

A 1912 classified ad was the next feature of the program. Apparently Edison felt that some new talent should be sought for the newly developed discs, so ads were placed offering work for acceptable singers with remuneration of five dollars per day. A list of those who responded is just one of the thousands of documents which remain preserved at the Site. The list contains over 300 names, each one assigned a date and time for a one hour audition. Among the horde of unknowns who responded are some rather intriguing names: Ellen Beach Yaw (a Red Seal artist willing to work for \$5.00 a day?). Another was William Meadowcroft, Edison's secretary; and a third was Clarence B. Hayes was to become head of the recording department.

"Wee Willie" Robyn, better remembered nowadays for his Cameo records, qualifies as an Edison Artist: he made one test record. Edison classified him as a "dramatic tenor," but no further records were cut. Mr. Robyn sang two numbers for us with Milford accompanying him on piano. The first song, "At Dawning," was one he recorded for Cameo. It is safe to say that had the Cameo recording been available, it could not have withstood the critical "tone test" of an Edison disc. "The Green-Eyed Dragon" followed - an obvious favorite of the gent from Philadelphia who sat behind me.

Milford described the next guest as a girl who played the daylights out of the banjo in the twenties. Mrs. Shirley DeVoe is an authority on early American tinware and continues to research and write articles on the subject for the Connecticut Historical Society. Over half a century ago, however, she was Shirley Spaulding and a whale of a banjoist who made a few Edison records. We listened to the 1922 "A Footlight Favorite." Mrs. DeVoe said that she learned how to play the banjo as a lark from her brother. She went at it wholeheartedly and when she grew tired of it she went on to the harp - and this was all more than fifty years ago!

Another artist who played an unusual instrument for a woman sixty years ago was trumpeter Edna White. In past years Miss White has told us anecdotes of her days in vaudeville. This year, however, she made her singing debut to her Edison admirers. She chose "I Cannot Sing the Old Songs" which led into her unique version of "You Make Me Feel So Young." Readers will be interested to know that next February 9 Edna White's "Suite for Solo Trumpet and Symphony" will be premiered by the Valley Symphony Orchestra of Greenfield, Massachusetts.

There were some Edison records by a Robert White back in the 1920's, but that name was a pseudonym for Vernon Dalhart. The Robert White who was the next guest wasn't even around during the Edison era. However, his father was Joseph M. White, better known to record and radio audiences as "The Silver-Masked Tenor." Bob told us how his father had often reminisced about recording for Edison (evidently his earliest) before going to Victor. He went on to tell about his father's unusual stage name. It seems that the radio announcer used it as a joke, but when listeners began responding they knew they "had a good thing going." Bob revealed that when they finally decided to furnish the Silver-Masked Tenor with a real mask (remember, the radio audience didn't know he wasn't wearing one), it was made of aluminum!

Being the son of Joseph M. White is not Bob's only claim to fame, though, for Robert White is an outstanding singer in his own right with three Victor lp's to his credit. He held the audience spellbound with his renditions of "When You and I Were Young, Maggie" and "Brown Bird Singing," with Richard Shirk accompanying on piano. He sings with a well trained tenor voice that could fill the largest concert hall without electrical amplification. Those who heard this remarkable young singer were immediately reminded of John McCormack. Be sure to watch for his appearance on the next Bob Hope special.

Collectors take great delight in displaying their latest "finds" to fellow collectors. It may be a rare test pressing, a unique machine, or a nice piece of advertising material. Well, Milford Fargo, noted Ada Jones collector, is no exception. His eyes sparkled as he related the tale of how he tracked down an exceptionally rare find: Gladys Jones, sister-in-law of the revered Ada. To our surprise, Mrs. Jones was also in the audience! She spoke very briefly but, unfortunately, did not offer any personal recollections of her legendary sister-in-law. We also listened to an unissued 1918 Diamond Disc of "I'm Too Tired to Make Love" by Ada Jones.

It was a coincidental bit of timing, but "I'm Too Tired to Make Love" also contained the voice of the father of the next guest on the program, Frank Meeker. Mr. Meeker sang an amusing Prohibition song, "Saloon," which he said his father had sung to him many Sunday mornings before sending him off to Sunday school! He then told us how his father happened to become employed by the Edison company. Ed Meeker was a painter with a rather loud voice who was painting windows at the West Orange plant. After he was spoken to a couple of times for interfering with recordings that were being made inside, they decided to invite him in for a recording test. As a result, the loud-mouthed painter became the announcer for the majority of Edison cylinders. When spoken announcements were abandoned in 1908 Ed Meeker recorded less frequently, but he remained on the Edison staff in various capacities until 1929.

We were saddened to learn of the death of Paulo Gruppe who so energetically performed the past two years. A tape recording was played in which Mr. Gruppe told of his

meeting with Thomas Edison some 65 years previous.

The "miracle of recorded sound" also brought us a greeting from Gladys Rice who is convalescing from a broken hip sustained in a fall last summer. Miss Rice has been sorely missed the past two years by all of us to whom she has endeared herself.

Hazel Dann Burleigh, violinist of the Dann Trio which recorded for Edison and Okeh, was the next guest. Mrs. Burleigh played two exquisite violin solos accompanied by Ros Dobie. This charming lady is still an artist of exceptionally fine musicianship who continues to practice her instrument daily - a true inspiration to all who have come to know her.

It's amazing how many people are still around who have some connection, albeit distant, with Edison recordings and artists. The next person to be introduced was Jennie Grazzini who was personal secretary and companion to Lucrezia Bori for over forty years. Mme. Bori's Edison records are extremely uncommon, though many remained available until the end in 1929. Miss Grazzini said how much Lucrezia Bori is still a part of her everyday life through memories and mementos.

The name Cecil Arden is not familiar to many collectors. Miss Arden was a young American mezzo-soprano with a brief career at the Metropolitan Opera in the late teens. She made a handful of Edison discs, some of which were used in the famous Tone Tests. Miss Arden, who today is a spry young woman of 86, should be awarded a gold Diamond Disc for traveling alone from Madison, Wisconsin to be at this year's Site program! After listening to her 1920 Brindisi from "Lucrezia Borgia," Miss Arden told humorous anecdotes about some of her famous Metropolitan associates.

An interesting handout which accompanied the program was a photocopy of Miss Arden's 1920 Tone Test contract - just one more of those thousands of documents I mentioned earlier. The contract calls for a fee of \$100 for one Tone Test recital, but only \$300 for seven recitals on seven days. Surely more than one artist was wary of the following clause: "The Artist shall at all times act in accordance with the instructions issued by the Company and should the Artist wilfully or for any other reason conduct himself or herself at, before or after a recital in a manner tending to defeat the object of such recital, the Artist shall pay to the Company as liquidated damages the sum of \$250.00 for each instance of such conduct." Miss Arden revealed that the rigors of traveling for the Tone Test work were not completely enjoyable.

Our old friend Douglas Stanbury followed with two dandy songs. The first was the tender Geoffrey O'Hara song "Little Baptiste." The second, "Marching Back to You," was featured as an early Vitaphone short. I wonder if a print of this obscure film by Mr. Stanbury is preserved in any historical film library. A fine Edison recording of "June's the Time for Roses" is currently available on the lp reissue "When Edison Recorded Sound." (see GRAPHIC #23 for details)

The final guest was Sadie Aron, whose late husband Michael played banjo with the Ernest L. Stevens Trio. Mrs. Aron was proud of the fact that her husband's banjo is still in the family and is still played by a grandson. The evening's program came to a close with the Stevens' Trio recording of "All Over Nothing at All."

Because of the last minute nature of this year's program (I received my invitation just two days before the 14th), several people were unable to attend. The result was a much more intimate and informal gathering than some previous years. Milford in his capacity of emcee, interviewer, phonograph and tape recorder operator, and piano accompanist kept the pace moving all evening. Consequently the audience did not grow restless as with some past programs, and there was plenty of time afterwards for visiting with artists and old friends. Thanks, Milford.

"HERE and THERE"

Floyd Fitzgerald is appealing to GRAPHIC readers to assist him with information pertaining to the Columbia Y series. This, as you may know, was a special series devoted to Hawaiian music. The only one that turns up with any degree of frequency is Y30, "Aloha Oe" (it was also the only one to be listed in the general catalogue). Anyone who can assist Floyd with either printed matter or details of the records themselves is urged to contact him at: P.O. Box 227, Kealia, Kauai, Hawaii 96752.

From time to time we all encounter recordings in which something unusual happens - the singer may hit a wrong note, a crash or other extraneous noise may be heard in the background, lyrics may be fouled up, etc. Such quirks make collecting more interesting and are worth sharing with others. Beginning with the next issue we will present a department devoted to these less than perfect recordings, so please be sure to send in the details of any you're aware of. Include take numbers or letters whenever possible, as they are essential when more than one take exists. And while you're at it, how about suggesting a title for such a department?

Joe Manzo reports that he's had several additions to his listing of Lambert cylinders. He will forward the list to us for publication in the next issue, so be sure to jot down the details of any you may have and send them on to him as soon as possible. Joe's new address is: P.O. Box 436, Black Canyon City, Arizona 85324.

Did you know that Respighi's "The Pines of Rome" caused quite a controversy in London back in 1924 because a phonograph was included in the score? The third movement called for a gramophone record of a nightingale and apparently critics were divided as to whether a mechanical reproducing instrument belonged in a symphony orchestra.

Alas! Madison research has come to a standstill. A few of you responded to our last appeal, but there are still several maddening blanks. Please see the list of needed numbers which was published in the last GRAPHIC issue, as it is practically unchanged. It's up to you now to pitch in and help get the Madison catalogue completed!

The Edison meets Sousa article was kindly furnished by reader Barry Lee Johnson. In the section "Making Musical Interpretations Immortal" you will note that Sousa gives an entirely different appraisal of the phonograph than is usually represented in articles about him.



Can you guess what 1924 Victor Blue Label artist is not only alive and well, but is performing this month in New York City? This artist, described in the March supplement as being "sane, wholesome, normal" (!), had four Victor records issued by 1926 (two acoustics, two electrics); yet they are fairly uncommon today. By 1930 this person was no longer listed in the Victor catalogue. Give Up? Answer on page 13.

national music lovers: part twelve

by DAVE COTTER

We've got a lot of ground to cover so we'll cut out the small talk and get right to work. Bill Bryant pointed out a slip of the typesetter's finger on the matrix notes of 1096-B. This should be Ernest Hare (not Hart). Also Bill says that the uke player on the same side was May Singhi Breen. And Donn Miller filled in the big fat blank for NML 1092...

1092-A Jos. Elliott (5465-1)
A SMILE WILL GO A LONG LONG WAY
1092-B N.M.L. Dance Orchestra (5477-2)
AFTER THE STORM

(5465) from Regal 9637 by Billy Burton (Charles Harrison)
(5477) from Banner 1345 by Roseland Dance Orchestra (Sam Lanin)

* * * * *

DANCE SERIES

(Label design: red shield on gold background)
(1097 through 1104)

1097 N.M.L. Dance Orchestra (5570-)
CHARLEY, MY BOY
N.M.L. Dance Orchestra (no visible master)
FOLLOW THE SWALLOW

1098

1099 Manhattan Musicians (5534-)
I CAN'T GET THE ONE I WANT
Master Melody Makers (no visible master)
HE'S A NEW KIND OF MAN (WITH A NEW KIND OF LOVE FOR ME)

1100 Music Lover's Dance Orchestra (42683-1)
MAYTIME
N.M.L. Dance Orchestra (9183-B)(25001-1, -2)
MINUET MEDLEY

1101 Master Melody Makers (3189-1)
SOME DAY YOU'LL MISS ME
Manhattan Musicians (22001)
MEDLEY OF OLD TIME WALTZES

1102 David Harris (42680-2)
WHY LIVE A LIE
Wm. Morris - Jos. Elliott (no visible master)
JUNE NIGHT

1103 Jos. Elliott (42679-2)
I WONDER WHAT'S BECOME OF SALLY
N.M.L. Male Quartet (no visible master)
HINKY DINKY PARLEY VOO

1104 Jos. Elliott (with uke acc.)(no visible master)
HARD HEARTED HANNAH
David Harris (no visible master)
PUT AWAY A LITTLE RAY OF GOLDEN SUNSHINE

NOVELTY SERIES

(Orange shield on gold background)
(1105 through 1112)

1105 Rudy Wiedoeft (4290-2)
ERICA WALTZ
Rudy Wiedoeft (4306-1)
Llewellyn Waltz

1106 National Hawaiian Players (no visible master)
MAHINA MALAMALAMA
National Hawaiian Players (20130-1)
ALOHA OE (Tenor solo - Hawaiian guitars)

1107 National Trio (violin-cello-piano) (42073-1A)
MELODY IN F
National Trio (violin-cello-piano) (41835-6F)
HERD GIRLS DREAM

1108 Music Lovers Male Quartet (41999-1)
OWL AND PUSSY CAT
Music Lovers Male Quartet (42000-1)
A COLLEGE MEDLEY

1109 National Comedy Four (42951-1)
TUNING IN ON THE RADIO
National Comedy Four (1194-10)
LAUGHING RECORD

1110 Margaret McKee (2025A)(18105-A)
LISTEN TO THE MOCKING BIRD
George Hubbard (yodeling) (42001)
SLEEP BABY SLEEP

1111 Monroe Silver (764-1)
COHEN ON THE TELEPHONE
Monroe Silver (41392-3)
COHEN BUYS AN AUTO

1112 Seymour Parks (xylophone) (4272-1)
CASTLE VALSE
National Hawaiian Players (42007)
HILO HULA

--- MATRIX NOTES ---

1097 (5570) from Banner 1383 by Fletcher Henderson and His Orchestra
1099 (5534) from Banner 1384 by Fletcher Henderson and His Orchestra
1100 (42683) from Emerson 10776 by Emerson Dance Orch.
1100 (25001) note: 9183-B is not a Regal catalogue no.
1101 (3189) from Grey Gull; also on Puretone 11402 by Broadway Melody Makers
1102 (42680) Emerson master...sounds like Arthur Fields
1102 () sounds like Charles Hart & Elliott Shaw
1103 (42679) Emerson master...sounds like Arthur Fields
1103 () possibly Shannon Four; possibly on Oriole 194
1104 () sounds like Arthur Fields...who's blowing uke?
1104 () sounds like Arthur Fields again
1105 (4290) from Emerson 1043 as "Valse Erica" by Wiedoeft

* * * * *

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Peter J. Conlon, accordion. Columbia no-33032, 33285, 33307, 33318, 33322, 33349, 33435

James Morrison

James Claffy

Flanagan Brothers

Michael Coleman

Gabriel Labbe
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Canada

THE LOS ANGELES GRAND OPERA ASSOCIATION

1024-1934

This is a history of an opera company that started out bravely to keep pace with the San Francisco Opera Company. That hired the greatest singers in the world and finally collapsed due to the depression and public apathy.

In the company's first performance, the leads were Muzio, Gigli and De Luca. Maria Kurenko and Ninon Vallin made their operatic debut in the U.S. with this company. Lily Pons and Francesco Merli made their Pacific Coast debut with the Los Angeles Opera. Clare Clairbert sang with the company, one of the two she sang with in the United States.

Among the unusual operas performed by this company were "La Cena Della Beffe", "Marouf", "Bartered Bride", "Fedora", "Coq D'Or", and "The Secret of Suzanne" with Nelson Eddy in the cast.

There are sections for recordings and the American career of the singers. This is an economy issue. 55 pages, swivel binding, offset printing, no pictures. Price--\$6.50, postage and handling--\$1.00, total--\$7.50.

also:

Replica of the MANHATTAN OPERA COMPANY prospectus for the 1909-1910 season with list of singers and operas to be performed. Hammerstein also takes a slap at the Metropolitan. Price--\$1.50, postage, handling--25¢, total--\$1.75.

Order both the book and prospectus, Price--\$7.50, postage--\$1.00, total--\$8.50.

I still have a few copies of the San Carlo History left. Price--\$12.50, postage and handling--\$1.50, total--\$14.00.

Cardell Bishop
1930 Stewart St. #66
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Proceeds benefit the Robison Fund 100% (to be used to purchase a star in the "Walkway of Stars" at Nashville), and I have Mrs. Robison's blessing to work on his behalf.

Fred Goldrup, Treasurer
Carson Robison Memorial Fund
Main Street
Lisbon Falls, Maine 04252

(cont. from page 10)

1105 (4306) from Emerson 1050 by Wiedoeft
 1106 (20130) interesting note: Bill Bryant claims this is
 aurally identical to Bell P-103 by Ferera
 and Franchini with Vernon Dalhart vocal...
 and Max Vreede claims this traces to Para-
 mount 3081 by Golden Melody Boys (Demps and
 Phil). Are both correct???

1107 (42073) from Emerson 10487 by Adler Trio
 1107 (41835) from Emerson _____ by Longo Trio
 1108 (41999) from Emerson, probably the Criterion Quar-
 tette; also on Regal 9347 as Strand Quar-
 tette

1108 (42000) same note as above
 1109 (42591) from Emerson 10750 by Jean Alexander, Jack
 Kaufman and Company. Jones and Hare did a
 bit very similar to this about the same
 time called "Listenin' in on Ruby Norton." Then redone a couple of years later to be
 called "Twisting the Dials."

1109 (1194) from Paramount. Also on Regal 9390 by Re-
 gal Comedy Four (is this the same as the
 Banner Comedy Four?). Can anyone fill in
 the personnel on this one??

1110 (18105) from Olympic 18105 by Margaret McKee; also
 on Banner 2025 and Apex 8085

1110 (42001) from Emerson, possibly George P. Watson
 1111 (764) from Paramount 33091 by Monroe Silver
 1111 (41392) from Emerson 10272 as "Cohen's New Auto"
 by Monroe Silver

1112 (4272) from Emerson 1036 as "Casstle Valse Class-
 ique" by George Hamilton Green
 1112 (42007) from Emerson

- - -

We still have a few of those nasty blank spaces in this research - mainly 1076, 1083, 1088 and 1098...and for the next series, we have only partial info on 1114 and nothing for 1118. The more studious souls might want to check back to the inception of this series (issue 15) to fill in some of the missing master numbers and such. If you've misplaced any of those earlier issues, there's a swell offer on the inside front cover. If there is any doubt, send ANY shred of information from your NML and New Phonic records to...Dave Cotter, 225 Brookside Ave., Santa Cruz, California 95060...and stay tuned for part 13,

THE LATEST SONG AND DANCE SERIES!

Answer to "Here and There" Question

Imagine the indignity of being dropped from the Victor catalogue by age 17! Our mystery Blue Label artist is plantast Shura Cherkassky who at the age of 11 made his first Victor Records. Child prodigies were not very uncommon on the various record catalogues (Plockels, Isaacs, Cherkesky, Menuhin, Lawrence, Funes) but their records were never among top sellers.

And now for a few words from the folks who bring you the GRAPHIC...

The Bookshelf

Of Minnie the Moocher and Me - recent autobiography of Cab Calloway, famous orchestra leader who made so many fine jazz records in the early 30's for Brunswick, Victor and ARC. 282 pages, illustrated; published in 1976 at \$9.95. \$3.00

NOBODY - The Story of Bert Williams by Ann Charters. Long out of print, the book also contains a list of Williams' records beginning in 1901; several illustrations from rare sheet music. 157 pages \$2.80

The Diary of Thomas Edison - facsimile of Edison's 1885 diary in his own handwriting, with additional pages of information concerning the diary. Contains over two dozen photographs; hardbound, 72 pages. A must for "Edison fanatics"! \$2.25

Oxford and Silvertone Records, 1911-1918 - Our own publication which catalogues over 1400 discs produced by Columbia for Sears, Roebuck and Co. Records are indexed three ways with full artist identification (often missing from the records themselves). Includes background information, illustrations, etc. Over 60 pages of record information! \$2.75

All books sent postpaid.

5¢ Postcards

Our postcards have been selling like hotcakes. Unfortunately, hotcakes no longer cost what our postcards do! Some of our friends will be adding colorful stickers and using them this Christmas as greeting cards. Three designs to choose from:

- A) 1898 Graphophone ad with woman laughing hysterically to a cylinder Graphophone
- B) "The Round-Up" - charming 1909 scene depicting cowboys listening to Edison Home Phonograph
- C) 1920's Edison Tone-Test motif, "Comparison With The Living Artist Reveals No Difference"

Order as few or as many as you like at 5¢ each. Postage is a must: 1-13 cards, add 15¢; 14-26, add 28¢; 27-39, add 41¢; 40-50, add 54¢; more than 50 and we pay postage (third class); no postage on postcards if ordered with any other item in this column.

Edison Labels

You know how frequently Edison Diamond Discs turn up with their paper labels missing? You can now restore your records with our Edison paper labels and your own unique handwriting filled in the blank area. A packet of 40 labels is \$1.00, postpaid.

* * * * *

The New Amberola Phonograph Co.
 37 Caledonia Street
 St. Johnsbury, Vermont 05819

Free Service

You might be saying to yourself, "How can I tell what to write on a blank Edison label if the original is missing?" As a free service to our readers (whether they order labels or not!), we can now provide this information. Send a list of the catalogue numbers (i.e., 51678-R) and we'll let you know the titles and artists. One hitch: send SASE or SASPC with your request.

MUSICAL MEMORIES

BOB and MARGE NETZER

1229 Ridgecrest Road
Phone (305) 859-7980

Orlando, Florida 32806

RECORD LISTS—Get your name on our mailing list—continuous since 1967. Includes 78s-45s-LPs—Children—Country—Western (Hillbilly)—Classical—Odd Labels—Polkas—Jazz—Historical—Foreign—Little Wonder—Hit Of The Week—Cylinders (all types)—78 RPM Albums.

WE DO NOT HAVE SEPARATE LISTS

But all of these categories and more, appear at some time during the year.

Our lists are very diversified. All speed records as noted above PLUS Needles (from old stocks)—Phonographs (including many Edisons)—Horns (all types including Morning Glory)—Sheet Music—Piano Rolls (all types)—Edison Disc Records—And we will be offering about 200 of the nicest 16" transcriptions that we have ever had. Also unusual items.

Lists are free and mailed "first class" but stamps are always appreciated.

Vast stock of 78's available most before 1945. Large Diamond Disc Department, also lp's from the 50's and 60's both 10" and 12". We are dedicated to serve the collector with integrity in a friendly and reliable manner. Personalized service, references available. Please indicate label and record number with request.

Ralph Wm. Sim

RD 6 Box 101

Riverview Rd.

Clifton Park, NY 12065

Wanted: Cylinders and disc records by Irene Franklin in good condition. Also, song sheets and other paper items relating to Franklin. Dolores Stender, 802 Berlin Road, Cherry Hill, NJ 08034

SHEET MUSIC AUCTION, all ages, all categories. Lots of pictorials depicting recording artists! Send \$1.80 and 20¢ postage for first 20 page catalog (future catalogs free), no minimum bids! Always buying quantities of sheet music, sets of glass song slides and anything banjorial. Banjo Dan McCall, 50 Grove, #2, New York, NY 10014

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Buzy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118

Auction Lists of Records — All types but mostly pre-1930's popular, some Red Seal, etc. Free list. RECORDS, R. 1, Vestal, NY 13850

Why not give a gift subscription to the GRAPHIC? We'll send an announcement to the recipient and will credit your subscription with one extra issue.

FOR SALE

1400 OLD TIME C & W, CARTER FAMILY, MACON, POOLE, ALLEN BROS., STRIPLING BROS., PUCKETT, TANNER, WATSON, FIDDLING JOHN, STONEMAN, BATES, AL HOPKINS, HARRELL, SNOW, DEXTER, WILLIAMS, ROGERS, ATKINS, SCOTT CO. BOYS, CHITWOOD, SPRAGUE, BLUE SKYE BOYS, DAFFAN, COX, ROBERTSON, COPAS, CARLISLES, ACUFF, SKILLET LICKERS, MONTANA SLIM - MANY MORE

VERNON DALHART COLLECTION - APPX 40 CYLS, 80 D.D. & 250 78's

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RECORDS RECORDS RECORDS

I have acquired a large lot of 78's, mostly from the 1940's & 1950's - all types but no rock and roll. Send me a general idea of what you're interested in, include SASE, and I'll get back to you as soon as I'm able with a list. Most records are 50¢.

Martin Bryan
37 Caledonia Street
St. Johnsbury, VT 05819

WANTED

Old phonograph parts or machines that might not be complete - working or not. We can also use reproducers (in any condition) - cranks - and any early Victor outside horn parts, including any of the back mounts, reproducer arms, motor parts - or horns. Also need parts for United or Aretino Phonographs. Please describe what you have and price asked.

WE WILL ANSWER ALL LETTERS - IMMEDIATELY

We are now offering repair service and parts. No list. Write your needs.

MUSICAL MEMORIES
1229 Ridgecrest Road
Orlando, Florida 32806

Phone (305) 859-7980

David Goldenberg
818 Elkins Ave., Elkins Park, PA 19117, USA

RECORD WANT LIST

Speeches

Wm. J. Bryan	Victor 5535, 5536, 5537, 5538, 5539, 5540, 5541, 5542 Cross of Gold Speech (12 inch)	Ge 40000
Champ Clark	Victor 31863, 35218, 35219, 35220, 35222 (all 12 inch)	
Calvin Coolidge	Campaign talk (five inch disc)	Arco
Neville Chamberlain	Message to Empire	HMV C3031
Admiral Evans	Farewell Address	Vi 5632
Theodore Roosevelt	Liberty of the People	Vi 31872
Wm. H. Taft	Address to Youth (University Society Disc)	Reeves 1117
Woodrow Wilson	Victor 5552, 5554, 5555, 5557, Columbia A1012	
John W. Davis	Victor 31708, 31709, 31710, 31871 (12 inch)	
Carrie Nation	Radio speech, 1923	Compo Pressing 9564
Samuel Gompers	America's World Responsibility	Co(Eng) 74124
Newton D. Baker	Shakespeare's Birthday Memorial	74125
James H. Lewis	Remarks on Smoking	HMV GC1405
Franklin K. Lane	Remarks on Drinking	GC1422
Warren G. Harding	Nation's Forum 77636 Cardinal Gibbons	Nation's Forum 77900
Champ Clark	" 77637 Robert Lansing	" 77901
Frank Vanderlip	" 77638 Josephus Daniels	" 77902
Josephus Daniels	" 77639 Josephus Daniels	" 77903
William McAdoo	" 77640 Newton D. Baker	" 77904
Stephen Wise	" 77641 J. D. Rockefeller	" (12 inch) 49549
Richard A. Purdy	" 77642 Homer S. Cummings	" " " 49597
	" 77643 Gilbert M. Hitchcock	" " " 49661
	" 77644 Newton D. Baker	" " " 49662
	" 77739 Miles Poindexter	" " " 49663

Private pressings, transcriptions, etc. of political addresses (prior to 1935)

Personality

Belle Baker	Overnight	Br 6051
Baby Rose Marie	I Love Him	Pathe 20208
Nora Bayes	Come Out Come Out Wherever You Are	Br 6570
Eddie Cantor	We Take Our Hats Off to You, Mr. Wilson	Vi 60115
Maurice Chevalier	Mandy	Mel 13001
Sarah Bernhardt	Timbuctoo	Em 10352
George M. Cohan	Modern Maiden's Prayer	Aeolian Voc 1220
Russ Columbo	Hello Wisconsin	1228
Frank Crumit	Dixie Volunteers	1233
Bebe Daniels	Rhythm of the Rain	Vi 24874
Vaughn DeLeath	I Was Lucky	24882
Dempsey-Tunney Fight	Singing a Happy Song	24883
Chic Endor	La Priere pour nos Enemies	Aeolian Voc 22035
Willie Howard	You Won't Do Any Business	Vi 60043
Al Jolson	Hey There May There	Vi 60049
Dolly Kay	My Love	24077
Shirley Mason	Granny's Old Armchair	24091
Jack Oakie	Christmas Greetings	Ge 5236
Babe Ruth-Lou Gehrig	Hollywood Holiday	Br 7402
Sophie Tucker	It's a Million to One You're in Love	Ed 52044
	Paramount 12534 through 12538	
	Three Loose Screws	CoE DB-1217
	Got a Gal in California	De B2416
	Let Me Sing	Br. 4721 The Cantor
	To My Mammy	Br 6501
	You Are Too Wonderful	4722 Rockabye Your Baby with
	I Ain't Got Nobody	6500 a Dixie Melody
	Christmas in Hollywood	Br 6502
	Why Dream?	Vo 15664
	Home Run Twins	Ge 5237
	Everybody Shimmies Now	Me 35-10-01
	Don't Put a Tax on the Beautiful Girls	Pe 12382
	It's All Over Now	Aeolian Voc 12099
	Vamping Sal	12226
	Jig Walk	Sophie Tucker Record 1000
	Complainin'	OK 4837 I Ain't Got Nobody
	Come On Home	4590 Blue River
	One Sweet Letter	4617 The Man I Love
	My People	4818 Cause I Feel Lowdown
	Sophisticated Lady	40813 I Ain't Takin' Orders
	Sister Honky Tonk	Parl F-632 Too Much Lovin'
	It's Home	Broadcast 657
	I Was Taken by Storm	It's a Pleasure
		674
		Br 6676
		7329
		7424
TALK-O-PHOTO RECORDS	Anything on this six inch disc (film personalities)	OK 40837
Personality Oddities:	Movie advertising records (white label, etc.) - Pre 1940	40895
	Private Pressings of celebrities, transcriptions, etc.	41010
	Movie Soundtrack discs (Vitaphone, etc.) 12 and 16 inch	41058
	English Brunswicks: 104, 110, 111, 113, 122	41249
	HMV B8288, 8294, 8295, BD320	Broadcast 657
	HMV B8760, 8770, 8774; Co DB-1698, 1711, 1728	674
	Cuckoo Dance (12 inch)	Br 6676
	HMV B8426, C2778 (12 inch)	7329
	Ah! The Moon is Here	7424

David Goldenberg
Want List (cont.)

Jackie Coogan	Introducing His Dad -	HMV 2893
Charlotte Greenwood	Serenade	B8324
Pola Negri	Ve Chastasni	EK-114
	Why Fall in Love	EK-115
Marion Harris	CoE CB822; Def-3954, F-5160	
Ethel Levey	Look What You've Done -	HMV B4384
Bebe Daniels	Sing Something in the Morning	HMV B8543
Irving Berlin	My British Buddy	B9355
Film Stars Parade		BrE 01707
Jack Johnson	Running Down the Title Holder	Ajax 17024

WANTED: 1.) Crazy Words--Crazy Tune - Golden Gate Orch. Diamond Disc 51975 - Blue Amberola 5325 2.) Look At the World and Smile - Golden Gate Orch. - Diamond Disc 51970 - Blue Amberol 5224 3.) Lonely Eyes - Golden Gate Orch. - Diamond Disc 51960 4.) Country Bred and Chicken Fed - Diamond Disc 51894 - Blue Amberol 5276 - Dale Wimbrow and Ruberville Tuners. Oliver Steele Lane - Box 778 - Gloucester, Mass. 01930 - 617-283-7873.

WANTED: Bing Crosby records, all speeds, also discographical info (catalogs, books, label info) on Bing. Will purchase or can trade big band 78's (Miller, Shaw, T. Dorsey, etc.) All letters answered. Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, Mo. 63122.

78 RECORD AUCTION: All categories and types of music - JAZZ, COMEDY, BIG BAND, COUNTRY, ETC. Many unusual labels. Thousands that have never been played and are in original jackets. Send SASE for our free list today. SPECIFIED AREA OF INTEREST. PRESSED FOR TIME, P.O. Box 64, Elka Park, New York 12427

I am looking for a tape (any format) of the following records: Victor 20002, 20063, 20083, 20094, 20385, 20473, 21451, 21745, 21778, 21834, 21888, Brunswick 4883, and Edison 51685. All these are Irving Aaronson numbers from the middle twenties. I'm also looking for a tape copy of Jimmie Carr's "Arkansas Mule." I would be glad to trade tapes. I have about 3000 78 rpm records and can tape cassette, 8 track or reel to reel (any speed). Jack Pfeifer, 19 Lindis Farne Ave., Westmont, NJ 08108

Wanted: Horn, reproducer and pivot for Puck-style phonograph. Arthur Koch, 5006 Barkwood Place, Rockville, MD 20853

Send me your want list of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

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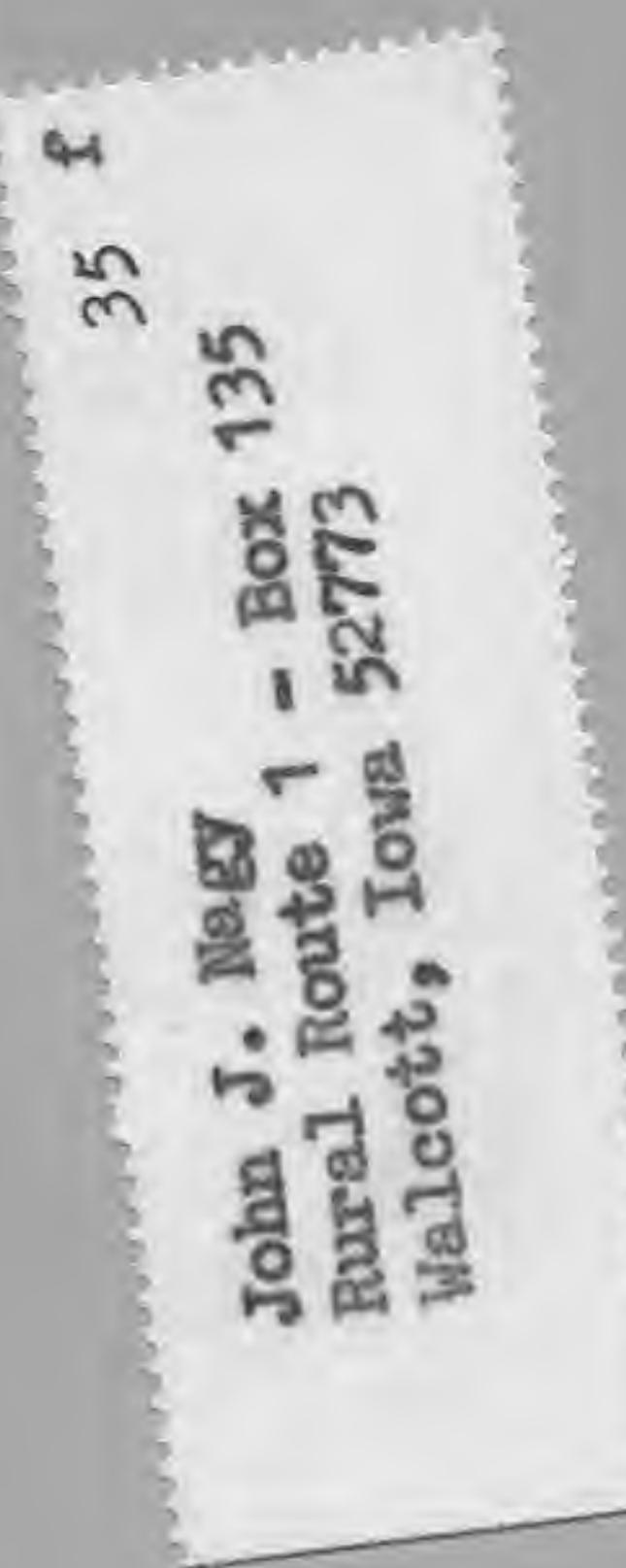
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St. Johnsbury, VT 05819

Time Value--Do Not Delay!

Historical ad from Popular Mechanics, September, 1922. Does anyone have any "Peak" records?

R.C. GESNER'S 4th
RECORD COLLECTORS'
MEET
NOV 4 Sunday

FREE RECORDS INFORMATION TABLE

9 am
to 4 pm



ADM.
\$1.50

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Located at Routes 3 & 128 Exit 42

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SPORTS & COMICS
COLLECTORS'
MEET

9 am
to 4 pm
ADM.
\$1.50



NOV 18
Sunday

FREE SPORTS & COMICS INFORMATION TABLE

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Located at Routes 3 & 128 Exit 42

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Look for the New Amberola display at the November 4th Burlington meet!

Seeger